

ARTS
PERFORMING
SEASON

MEADOWS WIND ENSEMBLE

.....
Jack Delaney, conductor

ELVIS HAS LEFT THE BUILDING

CARUTH AUDITORIUM OCTOBER 16, 2009

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SMU Meadows School of the Arts
Division of Music

presents the

MEADOWS WIND ENSEMBLE

Jack Delaney, conductor

Kraig Parker, Elvis Tribute Artist

Russell Riding, Bassoon

ELVIS HAS LEFT THE BUILDING

October 16, 2009 at 8:00 p.m.

Caruth Auditorium

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PROGRAM

Vegas Medley

Arranged by Michael Davis
(b. 1966)

“See See Rider” (traditional)

“I Can’t Help Falling in Love With You” (Gibson)

“Suspicious Minds” (James)

Kraig Parker, Elvis tribute artist

Dead Elvis

Michael Daugherty
(b. 1954)

Russell Riding, bassoon

Dog Breath Variations - Uncle Meat

Frank Zappa
(1940-1993)

G-Spot Tornado

Frank Zappa

Intermission

Selections from Symphonic Dances
from *West Side Story*

Leonard Bernstein
(1918-1990)

Christopher Westover, conductor *

Godzilla Eats Las Vegas

Eric Whitacre
(b. 1970)

“My Way” (Anka/Revaux/Francois)

Arranged by Michael Davis

* In partial fulfillment of the requirements for the degree Master of Music in Conducting.

PROGRAM NOTES

Introduction

“Man reveals himself in rhythm, the emblem of his temporality.”

Octavio Paz

Long before Elvis Presley left the building, Leonard Bernstein declared, “Elvis is the greatest cultural force of the twentieth century. He introduced the beat to everything—music, language, clothes....”

“The beat.” Rhythm.

Elvis certainly had “the beat,” once stating, “Rhythm is something you either have or don’t have, but when you have it, you have it all over.” And he simply couldn’t help responding physically to rhythm. “Some people tap their feet, some people snap their fingers, and some people sway back and forth. I just sorta do ‘em all together, I guess.” (EP 1970)

Today, it is difficult for us to imagine that Elvis’s dancing and music were considered scandalous. When asked about Elvis, Frank Sinatra said, “His kind of music is deplorable, a rancid smelling aphrodisiac.” But two-plus decades into his celebrated career (long before Madonna and Ozzy Osbourne), Elvis noted, “Man, I was tame compared to what they do now. I didn’t do anything but jiggle!” Even Ol’ Blue Eyes eventually came around— they even sang together! “There have been many accolades uttered about Elvis’s talent and performances through the years, all of which I agree with wholeheartedly. I shall miss him dearly as a friend.” (FS 1977)

Every artist represented on this program had, or has, in the case of Eric Whitacre (who is still very much “in the building”), an important relationship with “the beat” and rhythm. In addition, they all shared, or share, a deep passion for music. I have always been drawn to men and women who love music—I mean really love music! People who need it like they need air and water! Without exception, all of these artists loved, and love, music to that extent.

Perhaps no one on this program loved music more than Frank Vincent Zappa—a self-taught guitarist, composer, conductor, producer and film director. Music absolutely consumed him! Almost from childhood this legendary avant-garde rocker dreamed

PROGRAM NOTES (CONTINUED)

of composing “classical” music. The first record album that he bought was *The Complete Works of Edgard Varese, Volume One* - his favorite piece was *Ionisation*.

When Zappa wasn't touring, he virtually lived in his basement studio composing 24-7—rarely taking time to eat! He kept a refrigerator stocked with hot dogs, and when he got hungry, he would stab one or two with a fork, cook them over the flames of a gas stove, wrap a piece of bread around them, and wash them down with gallons of sugarless black coffee. His album, *Burnt Weeny Sandwich*, got its name from this favorite snack! He once said, “Some people crave baseball. I find this unfathomable, but I can easily understand why a person can get excited about playing a bassoon.”

Vegas Medley

The *Medley* contains three of Elvis's signature songs- “See See Rider,” “I Can't Help Falling in Love With You,” and my personal favorite, “Suspicious Minds.” The arrangement was done by Meadows graduate Michael Davis (M.M. Conducting '09), and tonight's performance features the world's leading Elvis tribute artist, Kraig – Mr. Parker's bio appears in the program.

Dead Elvis

At first glance, *Dead Elvis* might appear to be less than completely respectful of “The King” when, in fact, the piece is anything but disrespectful. The work is scored for the same instrumentation as Stravinsky's *Histoire du Soldat*, a Faustian tale in which a soldier sells his violin, and his soul, to the devil for a magic book. In *Dead Elvis*, a rock star sells his soul to Hollywood and Las Vegas for wealth and fame. It is also a thoughtful and stylistic exploration of the tragic aspect of Elvis's life and death— not unlike the recent death of another American icon, Michael Jackson. They were both gifted entertainers who, in the words of the Neil Diamond lyrics, were “...done too soon.” The bassoon soloist is, of course, an Elvis impersonator!

The composer is the unique and distinctly American composer Michael Daugherty, whose music is inspired by American popular culture. Daugherty's works include *Elvis Everywhere*, commissioned by the Kronos Quartet, and featuring not one, but three Elvis impersonators and string quartet, and *Sing Sing: J. Edgar Hoover*, and his opera, *Jackie O*, which was premiered and recorded by the Houston Grand Opera. The Meadows Wind Ensemble has performed a number of Daugherty's works through the years, including *Red Cape Tango* (a tribute to Superman) and (inspired by Detroit, the “Motor” City, and the Motown Sound).

PROGRAM NOTES (CONTINUED)

Dog Breath Variation—Uncle Meat and G-Spot Tornado

Dog Breath Variations—Uncle Meat and *G-Spot Tornado* (Mother would so wash my mouth out with soap!) are, like the songs in the Vegas Medley, signature works of the artist being highlighted—in this case Frank Zappa. *Variations, Meat* and *Tornado* reveal the influence of both Varese and Stravinsky—blocks of sound, shifting rhythmic patterns and ostinato, but the somewhat quirky orchestration is pure Zappa.

Selections from Symphonic Dances from *West Side Story*

A program inspired by a quote from Leonard Bernstein would not be complete without a work by this giant of the twentieth century. Like Elvis, who blended “white” country and “black” rhythm and blues music, and Zappa, who fused rock with avant-garde, as a composer, Bernstein combined seemingly opposing musical styles. *West Side Story* has it all—elements of opera, ballet, jazz and Latin dance music. And as an artist, Bernstein himself was a remarkable composite—composer of Broadway musicals and symphonic music, virtuosic pianist and conductor, master teacher and universal advocate for peace.

The *West Side Story* dances are representative of the composer in so many ways—stylistically, of course, but also in the way that Bernstein himself was a dancer on the podium—he became the music! As the legendary James Brown (the musician, not the football player) once said, “The one thing that can solve most of our problems is dancing.”

Godzilla Eats Las Vegas

Godzilla Eats Las Vegas is a drama in two acts, performed without pause. The story begins on a sunny day in Las Vegas, a day filled with anticipation of “The Big Payoff.” All is well, very well, until Godzilla makes his appearance. Frank Sinatra, Wayne Newton and Liberace are all stomped, and everything seems lost, until an army of Elvises (Elvi) appear and, eventually, save the day. Yeah, we’re serious—more or less!

Godzilla was composed by the bright and talented young composer and conductor Eric Whitacre. Our Godzilla was inflated by my graduate assistant, Benjamin Easley.

“My Way”

Johnny Carson used to say that only major stars should be allowed to sing “My Way”—specifically, singers like Frank Sinatra and Elvis Presley. I sing “My Way” all the time, but only when I’m alone, and usually when I’m in my car. It’s OK, I guess, because Johnny Carson “left the building” some time ago. But Carson was right, no

PROGRAM NOTES (CONTINUED)

one sang it better than Sinatra and Elvis. And both men had earned the right to say, "The record shows, I took the blows, and did it my way."

Final Thoughts

Popular culture is interesting, isn't it? But at what point does it become art, if at all? Certainly some artists, like Andy Warhol, Leonard Bernstein, Frank Zappa, Duke Ellington, George Gershwin and, some would argue, the Beatles (and too many others to name), blurred the lines almost to the point of erasure. And whether or not we chose to embrace it, we cannot help but feel its influence. We hope that you have enjoyed our seventy-minute exploration of this issue, by way of "the beat."

"The key to the mystery of a great artist is that, for reasons unknown, he will give away his energies and his life, just to make sure that one note follows another... and leaves us with the feeling that something is right in the world."

Leonard Bernstein

Notes by Jack Delaney and friends - fueled by gallons of sugarless black coffee.

ARTIST PROFILES

Jack Delaney is director of bands and professor of music at the Meadows School of the Arts of Southern Methodist University, where he conducts the Meadows Wind Ensemble and teaches courses in conducting and wind literature. Under his guidance, the Meadows Wind Ensemble has established itself as one of the leading ensembles of its kind, as evidenced by performances at significant regional, national and international music festivals and conferences throughout the United States and Europe. The Meadows Wind Ensemble recently received an invitation from the Ministry of Culture of the People's Republic of China to participate in an extended concert tour of the People's Republic of China, with performances to be scheduled in the country's premier venues.

Delaney has conducted professional and student ensembles throughout Israel, Europe, South America, and the United States, including performances with the New World Symphony Orchestra and the Dallas Wind Symphony, as well as performances in Boston's Symphony Hall, New York's Town Hall and the Meyerson Symphony Center in Dallas.

In addition, Delaney has commissioned over 50 major works by leading composers, a partial listing of which includes Augusta Read Thomas, Samuel Adler, Stephen Paulus, Eric Ewazen, Warren Benson, Stephen Jones, Akira Miyoshi, John Mackey, Bob Mintzer, Cindy McTee, David Sargent, Simon Sargon, Charles Rochester Young, John Gibson, Eric Stokes, Kevin Hanlon, Robert Frank, John Michael Davis, Elaine Ross and Vicente Moncho. Delaney has collaborated with a number of choreographers to create, and in some instances recreate, original works for dancers, wind ensembles and chamber orchestras. These commissions include works to accompany the music of Norman Dello Joio, Stephen Montague, Joseph Schwantner, Igor Stravinsky and Carlos Surinach.

The recipient of numerous awards and distinctions, Delaney has been awarded the Algur H. Meadows Distinguished Teaching Professorship at the Meadows School of the Arts and the Achievement in Music Award from the Ohio University School of Music, and was honored by the Cincinnati College-Conservatory of Music at the first-ever alumni concert by the Cincinnati Wind Symphony.

Kraig Parker - International Award Winning Artist

From Las Vegas to London, Kraig Parker has been called the ultimate image of Elvis Presley. He has been astonishing crowds for over 12 years with his

amazing tribute to the king of rock and roll. All ages are shook up by Parker's amazing likeness to Elvis in look, voice, moves and stage presence. There is screaming, there is swooning and there is the obligatory scarf giveaway. This exciting performance has left audiences stunned, thrilled and hungry for more. Truly a world-class tribute show you don't want to miss.

Unlike many imitators, Kraig hits the stage with a full Las Vegas style show band that is second to none. He has been joined on stage by some of Presley's original singers such as The Jordanaires, The Stamps Quartet and the Sweet Inspirations. In addition, several of Presley's original body guards, as well as Loanne Parker, widow of Colonel Tom Parker, have welcomed Kraig as a premier tribute to Elvis and a good friend. Even critics have stated this is as good as it gets..."Elvis would be proud!"

Prior to performing as Elvis, Kraig lead various rock bands and recording projects, but never seemed to find his niche in the music business until he donned a rhinestone jumpsuit and portrayed the king at an office party. From then on, he knew he was meant to play the role of Elvis Presley. Since forming the project in 1996, Kraig has toured his Royal Tribute Band and Orchestra around the world in major venues, such as sports arenas, concert halls, performing arts theatres, casinos and fairs.

London Times, August 2004, hails Kraig Parker as the world's foremost Elvis tribute performer.

Chris David Westover is the Assistant Conductor of the Meadows Wind Ensemble. He holds a Bachelor of Arts in Music from Western Kentucky University and is currently in his final year of study for the Master of Music in Instrumental Conducting at the Meadows School of the Arts. His conducting teachers include John Carmichael, Jack Delaney, Kenneth Kiesler and Eric Smedley. He has participated in workshops with Donald Hunsberger, Robert Rumbelow, James Keene and Mark Davis Scatterday. He also assists with undergraduate conducting courses at Meadows. He has guest conducted the Wind Ensemble at Western Kentucky University, and in March 2008, he gave the Southeastern premiere of David Maslanka's Concerto No. 2 for Piano, Winds and Percussion with a student ensemble at WKU.

Russell Riding is a second-year graduate student in bassoon performance at the Meadows School of the Arts, where he is a student of Wilfred Roberts, and is a member of the bassoon rotation of both the Meadows Wind Ensemble and the Meadows Symphony Orchestra -- often serving as principal. He is a graduate of Weber State University, where he studied with Thom Priest and

Lori Wike. At Weber State University, Riding was a concerto winner and soloist with the University Orchestra and principal bassoon of the Wind Ensemble -- including performances at the Kennedy Center in Washington, D.C. and Walt Disney Hall in Los Angeles. He is married to Jamilyn Riding and enjoys “tinkering” with broken vehicles.

The Meadows Wind Ensemble has performed throughout the United States and Europe, and has won the acclaim of leading composers for performances that are consistently thoughtful and dynamic, both in concert and on recording. Composed of the finest winds, brass and percussion from the Meadows School of the Arts, and throughout the University, the Wind Ensemble performs a broad and diverse range of literature, and regularly augments its instrumentation to include strings in order to access the repertory of the modern chamber orchestra. Frequent collaborations with the Meadows Dance Division have further broadened the artistic range of the Ensemble.

The Meadows Wind Ensemble has recorded four compact discs on the Gasparo label, including *Shadow Wood: Six Poems of Tennessee Williams*, featuring the music of Warren Benson, *The Drums of Summer: Live from Austria*, which was awarded first prize at the *Internationale Musiktag Vocklabruk* in Austria, *3 Cents*, featuring Kurt Weill’s Little Threepenny Music, and *Snow Tracks*, featuring the music of Samuel Adler and Stephen Jones. The most recent recording, *Magneticfireflies*, features the music of Augusta Read Thomas and is available on Ms. Thomas’s personal label.

MEADOWS WIND ENSEMBLE

Jack Delaney, conductor

Flute

Adelina Chavez
Abigail Clark
Yvette Ellis
José Gonzales
Sophia Lee
David Ngo
Teresa Sanchez
Virginia Sexton
Kathryn Vinod

Oboe

Cynthia Barbanera
Melissa Bosma
Kelly Diaz
Daniel Estes
Gina Ford
Chelsea Handley
Elaine Lowery
Kaycee Ware
Ian Wisekal

Clarinet

Brent Buemi
Jana Donahoo
Tessa Gartin
Kristi Gurski
Jared Hudler
Adam Jordan
Tyler McElhinney
Malcolm Prigg

Bassoon

Stephanie Kasang
Perry Kyle Larson
Jessica Moore
Russell Riding
John Searcy

Saxophone

Armando Aguirre
Rebecca Bailey
Salomon Bautista

Alison Etter
Amanda Snider
Wesley Walker
Christopher Westover
Christopher Widomski

Horn

Peter Bailey
Christopher Calloway
Joshua Cote
Sheryl Hadeka
Mark Hull
Jordan Johansen
Evan Mino
Gjergi Subashi
Kathryn Taylor
Nathan Ukens

Trumpet

Benjamin Budish
Edgar Jamie
Renee Hagelberg
Matthew Luebke
Cody McClarty
James Moresi
Ryan Robertson
Detlef von Sehrwald
Rochelle Sloan
David Sterrett
Anne Mileski
Justin Weisenborn

Trombone

Michael Adams
Karolyn Byers
Bradley Churchwell
Benjamin Easley
Shane Ellington
Christopher Guilfoyle
Jon Happel
Albert Huang

Wind Ensemble Staff

Benjamin Easley, Graduate Conducting Assistant
Christopher Westover, Graduate Conducting Assistant
Russell Riding, Librarian
Patrick Herring, Percussion Coordinator
Trevor Culp, Stage Manager
Malcolm Prigg, Stage Manager

Clint Wyatt
Gage Randall

Euphonium

Benjamin Easley
Bradley Churchwell

Tuba

Jimmy Asa
Trevor Culp
Morgan Campbell-Moore

Violin

Hubert Pralitz
Bethany Wildes

Viola

Alexis Langten

Violoncello

Brian Magnus

Bass

Todd Joiner
Leland Byrd

Harp

Rachelle Schafer

Piano

Kristie Janczyk
Adam Jordan
Christopher Widomski

Percussion

Charlotte Andersson
Elliott Andress
Steven Breedlove
Christopher Coltman
Patrick Herring
Kevin Rank
Charles Rockwell
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To ensure a pleasurable theatre-going experience, please silence all pagers, watch alarms and cellular phones. Please note that photography and recording of any kind are expressly forbidden at all Meadows performances. Access is available for the physically disabled.

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EACH SHALL ARISE

Meadows Chorale

October 18, 2009, 2 p.m.

Perkins Chapel – 6001 Bishop Blvd.

MEADOWS SYMPHONY ORCHESTRA

October 30 & November 1, 2009, 8 p.m. Fri.; 3 p.m. Sun.

OPERA FREE FOR ALL: IN THE LAND OF MAKE-BELIEVE

Meadows Opera Theatre

October 30, 2009, 1 p.m.

Bob Hope Lobby – Owen Arts Center

MEADOWS JAZZ ORCHESTRA FALL CONCERT

November 3, 2009, 8 p.m.

Greer Garson Theatre - Owen Arts Center

MEADOWS CHAMBER MUSIC SHOWCASE

November 6 & 8, 2009, 8 p.m.

KALINKA

Expanding Your Horizons Brown Bag Concert Series

November 11, 2009, 12 p.m.

Taubman Atrium - Owen Arts Center

AN EVENING OF PERCUSSION

Meadows Percussion Ensemble

November 11, 2009, 8 p.m.

OPERA IN A BOX: FOLLOW YOUR DREAMS

Meadows Opera Theatre

November 13, 2009, 1 p.m.

Bob Hope Lobby - Owen Arts Center

SHADOW WOOD - AN EVENING OF MUSIC & POETRY

Meadows Wind Ensemble

November 13, 2009, 8 p.m.

All performances in Caruth Auditorium unless otherwise noted.